



CHURCH STEEPLE AT VERNOUILLET.

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I TAKE the liberty of sending you rough sketches of the church steeple at Vernouillet, a small village on the Seine, close to the Triel station on the line between Paris and Rouen. It is curious, as carrying out the principles of pointed architecture, without the use of a single pointed arch from the top to the bottom, if we except the arch under the east side, the other three being round. The tower, which is central, is square and low, with two round-headed arches in each face, of late Romanesque character, and engaged shafts near the angles by way of buttresses. From this rises the octagonal spire, having very tall spire-gables on its cardinal faces, the lower part lighted by a round arch, while the upper part, or gable itself, which rests on an enriched string or cornice, has a triangular opening, the upper angle being rounded off. The slopes are also pierced with long round-headed openings. The front of the spire-light has evidently had shafts, the capitals of which still remain. The diagonal faces have each a tall round-headed arch in the slope, flanked by projecting entablatures or abaci, which rest on detached shafts. I could not see whether there had at any time been pinnacles upon them. The effect is not dissimilar from that which might be produced from a composition in the Italian style. I should think the spire belongs to the very beginning of the thirteenth, if not to the twelfth century; but we often find a tower of

Romanesque detail resting on a substructure of an advanced Pointed style. The church is cruciform, but the nave has evidently been shortened, only two bays and part of a third remaining. This and the transepts have the round arch. The chancel, which has a flat east end, is pointed. Both the transepts have fine doors: the northern one is pointed, the southern round. The member on the edge of the second order appears somewhat uncommon: it is very bold and effective.

I believe there are many instances in which the spire, probably erected at a later period, is carried out with details harmonizing with the Romanesque work below. Notre Dame at Etampes (between Paris and Orleans), has a fine spire of a somewhat similar character. This is a western one, and the west door and window are pointed. On the angles of the tower are tall pinnacles, composed of three stages of open round arches, crowned with a spire.

At a very short distance from Vernouillet is Vernueil, which has also a central Romanesque tower, but finished with a later addition of plain and poor work, with a gabled roof. The interior of the church presents many points of resemblance to that of the last.

Vaux is an unpretending little cross church, with a pack-saddle tower, but has a good semi-circular apex of early pointed.

Triel is a very picturesque church externally and internally; mostly in the style answering

to our Early Decorated, but with a large apsidal chancel added, of debased Flamboyant. The tower, which is central, is very plain.

The examination of these, with the fine old church of Poissy (which has been well restored) will furnish a pretty brisk day's work.

JOHN LOUIS PETIT.

SCHOOL FOR WORKMEN.

WILL you be good enough to remind your readers that I first published my proposal for founding a School of Art for artist workmen, with a view to their improvement both mentally and manually, and through this of art generally, in your Journal of March the 29th of the present year; and that, in consequence of the interest taken by Lord Shaftesbury in the progress and well-being of the working classes, I addressed a letter to him on the subject, setting forth its advantages, especially its distinctness from any thing coming under the head of *charitable institutions*. His lordship's reply acknowledged the interest he felt, and his belief that it would prove most beneficial. I have since addressed the Royal Commissioners on the subject, asking them to give it a share of their attention when the disbursement of the funds of the Exhibition comes under their consideration. But more than this,—I have addressed many members of the architectural profession, who have, but with one single exception, warmly and entirely approved of the